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ENGLISH
(Honours Elective)

Paper : ENG-HE-6016

(Literature and Cinema)

Full Marks : 80

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

1. Answer the following as directed : $1 \times 10 = 10$

- (a) Define parallel montage.*
- (b) What are the two ways of editing films?*
- (c) What are the five channels of information in film?*
- (d) Who plays the role of Gangor in Spinelli's movie of the same name?*
- (e) Name the actor who plays the role of Lenny in Deepa Mehta's *Earth*.*

- (f) What is the location of Baz Luhrmann's film, *Romeo+Juliet*?
- (g) Where did Dr. Ashoke Kumar Gupta from Satyajit Ray's movie, *Ganashatru* work?
- (h) Who plays the role of Puro's younger sister Rajjo in Dr. Dwivedi's movie, *Pinjar*?
- (i) Linda Hutcheon states that adaptations are both a ____ and a ____ of creation and reception.

(Fill in the blanks)

- (j) The syntax of a film is a ____ of its usage, not a ____ of it.

(Fill in the blanks)

2. Answer the following questions : 2×5=10

- (a) What is cinematic language?
- (b) What is an 'adaptation' according to Linda Hutcheon?
- (c) What are the five elements that make up mise-en-scene?
- (d) Who is Bhikni in Lajmi's *Rudaali*?
- (e) Who is Doctor Thomas Stockmann? What did he find in the public baths of his native town?

3. Write short notes on any *four* of the following : 5×4=20

- (a) One cinematic adaptation of Shakespeare in the Indian context with reference to Poonam Trivedi's essay, *Filmi Shakespeare*
- (b) Treatment of time in Bapsi Sidhwa's novel, *Ice-Candy Man* and Deepa Mehta's adaptation, *Earth*
- (c) Point of view
- (d) Treatment of Puro in *Pinjar*, the film
- (e) Women's bodies as vehicles for violence during partition with reference to film, *Earth*
- (f) Use of politics and history in cinema with reference to any literary text and its corresponding film adaptation prescribed in your syllabus

4. Answer any *four* of the following : 10×4=40

- (a) Describe the denotative and connotative aspects of the film with reference to the prescribed text by James Monaco.
- (b) Discuss, in detail, the importance of mise-en-scene in cinema with reference to Monaco's prescribed text and the films you have viewed from the syllabus.

- (c) Critically analyse the Tomb scene in the two prescribed cinematic adaptations of Shakespeare's *Romeo and Juliet*.
- (d) Satyajit Ray's biggest crime in making *Ganashatru* is that he was perhaps too loyal to the source than he should have been. Do you agree? Give reasons.
- (e) "Linda Hutcheon suggests that adaptations can challenge cultural norms and expectations by altering familiar narratives and characters, allowing for a re-examination of stories and their meaning." Explain the statement with reference to any prescribed text and its movie adaptation.
- (f) Explain, in detail, the role of drumming and orchestral music in Lajmi's *Rudaali*.
- (g) Compare and contrast a verbal medium such as novel and the visual, aural medium of film with reference to *Pinjar* the film and *Pinjar* the novel.
- (h) "The voyeuristic male gaze is not really narrativized and essentialized, but Italo Spinelli's *Gangor* graphically presents it." Explain this statement in the light of your reading of Mahasweta Devi's *Behind the Bodice* and of watching Spinelli's cinematic adaptation of the same.
